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Dickens and his Memorable Characterization

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Abstract: Charles Dickens is a distinguished novelist and an influential figure in the Victorian period. In spite of that, some superficial observation and generalization is rife in critical commentaries about his novels. Such repeated assertions are not always the case when respectively applied to the characters and the novels of the writer. One of the achievements that Dickens possesses in connection with the art of his novels is his obvious success in creating memorable characters in his substantial novels. The power that lies under his striking success is that he uses so many interesting techniques to describe characters in detail. He uses many fixed phrases, styles of clothing, parts of jewelry, typical pets, chronic diseases, handy tools, elements of decorations, positions of the body, and mannerisms in using some external organs and the manners associated in daily life. Characters are marked with such techniques and these become indispensable parts of their characterization. Based on the actions and the manners, characters seen with these objects are easily recognized and remembered by the reader to the end of a particular novel. The vivid, colorful, credible and lifelike characters and the techniques used for their creation prove the matchless mastery of the writer.

INTRODUCTION

The character is an indispensable element of fiction. Certain techniques are used to create and develop a character representative of an individual. In direct characterization, the writer may create a character through simple reports. The writer makes certain explanations about the personality of the character. In addition, he may have other characters speak about him. The thought of other characters about a character is an effective indication to his personality. Moreover, the character can give some information about his own personality. He may attach some attributes to his personality or he may make a confidential confession.

In indirect characterization, the character reveals his personality in his actions, emotions and conduct. The author shows his characters performing some kind of action, occupation, and profession. The reader can make a definite inference about the personality of a character when put in these situations. Another way is to show his emotional reactions. Also useful in characterization is the information about a character pertinent to his faith, ideology, thought, obsession, prejudices, his norm to decide right and wrong, his beliefs concerning the relationship of man to society, to his creator, to other creatures, to his physical and psychological environment and more importantly some information about the attitude of a character toward life. The novelist often uses speech features of his characters as a different technique for characterization. The writer often describes the personal speech properties of a character: his mannerisms, gestures, or way of speaking. The author usually shows certain levels of language: his diction, choice of vocabulary from formal, informal, standard and slang words, his regional dialect or occupational register, and his pet phrases that he habitually uses.

The mask is a special device of direct and indirect characterization. According to Tomashevsky (1925), "the descriptions of the external appearance of the character, and his clothes, his decoration of his house are elements of the mask." (in Lemon and Reis: 1955, 88) The imaginative writer generally describes the

appearance of a character. In fiction, physical appearance of a character is frequently described to foster the mental picture or the visualization of a character. The description of physical appearance may include the physique and facial features, his clothes, his diseases, his bodily defects, his noticeable scars and warts. The author needs to use almost every particular active and unique trait about a character. Physical details are functional in the creation of a character.

In the following part of this study, a character analysis will be done on Charles Dickens' characterization with specific page references to some of his works and the explanation presented to the reader may prove illuminating and reasonable. For this practical purpose, some of his common characterization techniques will be explained.

Dickens and his Interesting Technique in Characterization

To begin with, an abstract generalization is usually observed in literary commentaries over Dickens's novels. These generalizations and remarks are due to the assertions of several theoretical and practical novelists. Their observations may not be equally parallel to their fame or notoriety. For instance, certain critics hold that Dickens does not give a mental life and doctrine to his characters in a theoretical sense. Collins (1964:194) makes such an observation that Dickens is generally an anti-intellectual and anti-heroic writer. The life of characters representing educated men and women is seen as satisfactory when they get a respectable position in society or a well-paid job. Doctors are respectable men if they are not bad. Lawyers and clergy men are comic creatures. Seldom are policemen portrayed. Dickens's characterization is susceptible to criticism in this regard. Similarly, Orwell (1965:136) says following assertions about his characterization:

Dickens's characters have no mental life. They say perfectly the thing that they have to say, but they cannot be conceived as talking about anything else. They never learn, never speculate.

Some critics hold a common observation that Dickens' characters seem to be types or caricatures rather than individuals. James (1981:9) takes the matter a little further and criticizes his characterization, claiming that Dickens has created nothing but figure. He suggests that Dickens has added nothing to the understanding of human character.

Although the repeated sweeping assertions of some critics holds partly true for certain characters, a fastidious analysis of his characterization technique will prove to be otherwise for most characters. To illustrate the point, Dickens never overlooks the thoughts of the characters in characterization in *Hard Times*. Thomas Gradgrind talks about his educational philosophy in the opening chapter of *Hard Times*. Utilitarianism is only the philosophy on which he brings up his children. According to Leavis (1970:235), Dickens is unmistakably possessed by a comprehensive vision in *Hard Times*. Fostered and sanctioned by a hard philosophy, the inhumanities of Victorian civilization are described as the aggressive formulation of an inhumane spirit. The philosophy is represented by Thomas Gradgrind, Esquire, Member of Parliament for Coketown, who has brought up his children on the lines of the experiment recorded by John Stuart Mill as carried out on himself." In *Hard Times*, Mr Gradgrind will become disappointed with the negative results of his of educational principles in the life of his children. He explains his philosophy in the class as follows:

Now, what I want is, Facts. Teach these boys and girls nothing but facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts; nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir! (HT:3)

Believing in utilitarianism, Thomas Gradgrind is a man of realities, facts, and calculations. He never accepts anything he could not measure and weigh. He thinks that any parcel of human nature is a mere question of simple arithmetic. He never finds it useful to have imagination. He never wonders about human nature, human passion, and human hopes and fears. The struggles, triumphs, defeats, the cares, joys and sorrows, the life and death of common men and women are not significant for Thomas Gradgrind.

Generally speaking, Dickens's characters are not fully developed in a single page or in a chapter. Dickens goes on conferring new particulars and new dramatic features to them until the last chapter of the novel. His characters are akin to dramatis personae, rather than novel characters. They are individualized particularly with their speech features. Ford (1967:61) asserts a similar view about their speech properties when he says:

The whole question of particulars and universals ought to be related to the context in which the characters are placed rather than be settled off hand by rigid prescription. The uniqueness of Dickens's most successful creation is readily apparent in their speech.

Linguistic writers define idiolect as a definitive word denoting the specific and personal speech quality of an individual, which differentiates individuals from each other like finger prints. Visible in diction, pronunciation, structure and sense, an individual has a unique speech quality at different language levels. Sometimes an individual continually uses certain linguistic expressions. Aware of these language differences, a novelist pays particular attention to these features and highlights them when creating a character. As a result, characters become different in terms of language at the very beginning. They appear to the reader as unique individuals. Of the particular idiolectal characteristics, fixed phrases and expression are frequently used in characterization. Williams (1973:32) points to the same observation, claiming that Dickens's characters, either men or women, are heard to speak in some fixed phrases and in some fixed expressions. Almost every character reveals his own personality, background, and reality with these fixed phrases.

The fixed expressions, or to use linguistic term of the idiolectal features, imply to the reader the social position, class, regional and ethnic distinctiveness, educational level of characters, and even their real personality, along with their differentiation through bold lines. Dickens pays much attention to their speech qualities and diligently forms a different language for his characters. Brook (1970:138) voices a similar view about his characters when he says:

Dickens took a lot of trouble to individualize the speech of his characters, and for many of them he devised what has been called special language.

What Dickens often applies in characterization as an interesting technique is to use various fixed phrases. In *David Copperfield*, Barkis wants David to take a message to Pegotty. The content of the message is that "*Barkis is willin.*" This simple coach-driver expresses his intention to marry Pegotty with such a fixed phrase. (DC:66) However, the reader hears that expression from Barkis wherever he appears in the novel. Even when he dies, the reader hears him say that "*Barkis is willin.*" Some characters seem to be caricatures because of too much stress on such individual features of speech. Penny (1920:112) suggests a similar view about the characterization of Barkis:

In *David Copperfield*, "Barkis is always 'willin.'" These repeated idiosyncrasies of talk, or face or disease, of manner undoubtedly help to accentuate the individuality of the character, but if too exclusive reliance is placed upon them it is just to turn them, whether in a book or upon the stage, into caricatures.

Likewise, Uriah Heep is always heard to say "*I am much too Umble*" in *David Copperfield* and he is marked with such an expression with an ironic tone. Heep learns this word at a boarding school. "*I'm umble*" (DC:2) He repeats this sentences to mask all his mischief. As in creation of other characters, Dickens is not slow to show his repetition and intonation. At first, he makes Heep a different person from other characters and makes him a distinct though bad character. Leech and Short (1981:167) clearly explicate the relevant point when they say:

The most familiar lexical contribution to characterization (combined with graphological marker) is Uriah Heep's harping on the adjective "umble" in *David Copperfield* a good example of how even a single word may encapsulate idiolectal expression of a character.

By the same token, Mr Micawber, one of Uriah Heep's victims in *David Copperfield*, always addresses to David as "*my dear Copperfield.*" In *Bleak House*, Jo becomes a memorable character with his words "*I dont know nothink*" (BH:574) This simple street sweeper, who only knows his name is Jo and simply expresses his ignorance with multiple negations in his words: "*I dont know nothink about no.*" In *Little Dorrit*, Mrs Plornish, able to deceive any human being under any circumstances, has a peculiar way of taking a turn in speech with such a phrase, "*Not to deceive you*" (LD:178) Her trick to deceive people is to use such a form of speech. Blandois conceals the awful aspect of his personality using such a phrase as "*Frankness is a part of my character.*" (LD:394) Blandois makes a thick catalogue about his own personality: filling in the subject position of this remark, he attaches some nice attributes to his evil character. "*Fairness is a part of my character*", and "*Chivalry towards the sex is a part of my character.*" (LD:401) In spite of being a mean blackmailer and prison dweller, Blandois has other positive qualifications. As he usually claims, Blandois is an ardent, sensitive, conscientious, and imaginative man. (LD:408)

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Dickens uses a further idiolectal feature in character creation. Interjections and exclamations are frequently employed to depict a character. Mr Dorrit has difficulty finding proper words in his daily conversation during his new life after his imprisonment for his debts. He fills the pause in his speech with some strange sounds or interjections “*Ha hum.*” (LD:531). With some sounds, he takes time to speak correctly. (LD:675). Though often unable to keep the physical property of a character in his mind, the reader can easily remember the usual fixed phrases precisely. In *Hard Times*, Dickens reflects the manner of articulation for Mr Sleary. His speech seems to be heard by the reader while reading.

‘Any way,’ said Sleary, after putting his lips to his brandy and water, ‘ith fourteen month ago. Thquire, thinthe we wath at chethter. We wath getting up our children in the wood one morning, when there cometh into our ring, by the thtage door, a dog. He had travelled a long way, he wath in very bad condition, he wath lame, and pretty well blind. He went round to our children, one after another, as if he wath a tehecking for a child he know’d: and then he come to me, and throwd hithelf up behind, and thotood on hith two fore-legth, weak ath he wath, and then he wagged with tail and died. Thquire, that dog wath Marryleght. (H.T:290)

Dickens individualizes Mr Sleary with his eccentric pronunciations. That dialogue runs between Mr Sleary and Gradgrind. Dickens inserts “*th*” sound into his speech instead of the “*S*” sound. Dickens records his speech features so sensitively and precisely almost as if he were a tape-recorder.

Dickens employs clothing style to create a colorful character. In *Great Expectations*, Miss Havisham dressed in rich materials- satins, and lace, and silks- all of white. “Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on - the other was on the table near her hand - her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her handkerchief, and gloves, and some flowers, and a prayer-book, all confusedly heaped about the looking-glass.” (GE:62)

Pip infers that everything within his view which ought to be white, was white long ago, and lost its luster, and is faded and yellow. The bride within the bridal dress has withered like the dress, and like the flowers, and has no brightness except for the brightness of her sunken eyes. With words, Dickens paints the disappointment of a bride whose bridegroom did not come to the wedding ceremony. It is difficult to imagine a better way to show Miss Havisham and her disappointment than this vivid description though it may seem comic to some. Through the description of her possessions, the verbal picture of the disappointed bride becomes more long lasting and more colorful. Although Miss Havisham is statically portrayed, her conscience develops. She expresses her repentance to have nurtured Estella to wreak revenge on men without mercy. Professing her repentance to Pip, she begs his pardon before the fire has erupted in Satis House.

In the same manner, Mrs Joe almost always wears a coarse apron full of pins and needles. She never takes it off during her life in *Great Expectations*. In addition, her meek husband, Joe Gargery puts on a leather apron in his forge, not to mention his pipe which he smokes when he needs some speculations. The leather apron is so integrated into his characterization that his Sunday suit seems strange on him when he visits Pip in Barnard’s Inn in London. On top of that, Joe Gargery’s black hat becomes a big problem for him during this visit. He feels at a loss as to where he should put it and keeps it in his hands just like a birds nest. His clumsy behavior makes Pip ashamed of him before his gentleman friend Herbert Pocket. (GE:266). It would be rather difficult to think of these characters without their unusual garments in the novel.

Spectacles and some objects have a similar function in characterization. In *Oliver Twist*, Mr Brownlow is an old gentleman, with gold spectacles. He is dressed in a bottle-green coat with a black velvet collar. He wears white trousers and carries a smart bamboo cane under his arm. With such a description Mr Brownlow gains a white-haired respectable personage. (OT:114). In *Bleak House*, Sir Leicester reads the article in the newspaper through his double-glassed spectacles. (BH:458). In *Little Dorrit*, Bar waves his double eye-glasses several times while speaking with Mrs Merdle. (LD:770). From character to character, the structure of eye-glasses and the material of which they are made change. But they become indispensable parts of these characters and conspicuously complete their characterization.

Symbolically making considerable contribution to their characterization, pet animals are used to create characters. In *Oliver Twist*, Sikes is a cruel member of Fagin's gang. He has a devoted dog which never leaves him. In the story, Sikes kills Nancy and runs away. Walking and running on the roofs of the houses so as not to be arrested by the police and people behind him, he loses his balance and accidentally falls down from the roof. In the accident, the murderer swings lifeless against a big wall. At the same time, his dog runs to and fro on the parapet and jumps for the dead man's shoulders with a dismal howl. Missing his aim, the dog falls into a ditch, striking his head against a stone, dashing out his brains. Sikes and his loyal dog are so integrated that even their destiny is the same. (OT:453) In *Little Dorrit*, the painter Gowan has a dog named "Lion," which begins to roar when he sees Blandois. Gowan smothers the dog, kicks him several times, and threatens to kill if it does not calm down. Gowan's merciless behavior towards his dog symbolically reveals his cruel personality under his artistic soul. (LD:346). In *Hard Times*, Mr Jupe possesses a trained dog named Merrylegs, which likes him so much. Unsuccessful in his shows, Mr Jupe runs away from the circus. Because of his recent failures, he does not want to be a disgrace for his only daughter. Nobody knows where he is. One day Merrylegs comes back to the circus in a terrible condition to find Cecilia. Too weak, lame and blind, the dog dies in front of Mr Sleary. The circus people infer that Mr Jupe has died. Otherwise, his trained dog would have never deserted him. Its loyalty to him is so strong that it will never separate from his master as long as he lives. (HT:290)

In *Bleak House*, Mr Krook is characterized with his cap, eye-glasses, and a grey cat on his shoulder. Ada and Miss Summerson visit Mr Krook in his shop. When they leave the shop, they look back and see Mr Krook standing at his shop-door, in his spectacles looking after them, with the cat upon his shoulder, and her tail sticking out from one side of his hairy cap, like a tall feather. (BH:108) In addition, a little old lady, one of Mr Krook's neighbors, keeps a bird collection. When Ada, Richard Carstone, and Ester Summerson look for Mr Krook, a little old lady invites them to her simple house. This old lady is a partner in the Jarndyce inheritance case. The old lady partly draws aside the curtains of the long low garret window, and calls their attention to a number of bird cages hanging there, perhaps at least twenty. Some of the cages contain several birds. There are larks, linnets, and gold-finches in the cages. She keeps these little creatures with the intention of restoring them to liberty when the Jarndyce case has settled. She has no hope to set them free since they die one by one in cage. The life of the poor creatures is so short in comparison with the Chancery proceedings, that the whole collection has died over and over again. The little old lady thinks that it will be such a mortifying situation for her that even one of them will not live to be free though they are all young. The death of the birds is a contrastive symbol of the long Chancery proceedings, for it takes forty years to solve this inheritance case even with the fiasco. (BH:104). Mr Boythorn is associated with a very precious canary. When he speaks with Mr Jarndyce, Mr Boythorn says that he has left an annuity for the sole support of this little canary, in case he should outlive him. The canary is so tame that he is brought down by Mr Boythorn's man, on his forefinger, and after taking a gentle flight round the room, alights on his master's head. Mr Boythorn is a happy, sincere and mild man. Quietly perching on his forehead, the tame canary is an amusing illustration of his temperament. (BH:168) As Ghent (1967:24) stated, "things like animal pets have adopted the disposition and expression of their masters." Animal pets associated with these characters symbolically reflect their personalities.

Dickens successfully uses chronic diseases to create excellent characters. In *Bleak House*, the lawyer Mr Vholes turns down the invitation made by Mr Jarndyce to have lunch, for his digestion is impaired. The consequence might be bad for him if he is to partake of solid food at that period of the day. (BH:673) Mr Snagby, a law-stationer, displays a habit of coughing which expresses his comportments. When Mr Tulkinghorn questions him about Nemo's death, Mr Snagby's coughs assume several meanings during the inquiry. Mr Snagby replays all the questions with an apologetic cough, with a cough of general propitiation, and with his deferential cough. He continues his explanation after a cough of consideration behind. (BH:192) Mr Tulkinghorn offers wine to him. Mr Snagby drinks and murmurs with an admiring cough. (BH:360) Mr Snagby coughs as if to determine the function of his sentence.

In order to make them more remarkable, Dickens assigns several interesting gestures and mimics to his characters. In *Bleak House*, Mr Chadband stretches his flabby hands, like a bear paw when he speaks. Fixing some members of his congregation with his eye, Mr Chadband fatly argues his points with that particular person. (BH:412) Mr Bucket also has a fat forefinger. When he has a matter under his consideration, his fat forefinger seems to rise to the dignity of a familiar demon. He put it to his ears, and it whispers information; he puts it to his lips, and it enjoins him to secrecy; he rubs it over his nose, and it sharpens his scent; he shakes it before a guilty man, and it charms him to his destruction. The Augurs of Detective Temple invariably predict that when Mr Bucket and that finger are in much conference, a terrible avenger will be heard of before long. (BH:768) Brook (1970:185) points out the character gestures and explains the following concerning Dickens's character:

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Just as many Dickensian characters use habitual phrases, by which they can be recognized, some of them have habitual gestures... Gesture language is most common among low-life characters, but it is not confined to them.

As stated by Brook, some of the characters, either from high or from low class, have habitual gestures during their speech. In this way, the reader is able to tell the difference between them.

Furthermore, various tools and objects are used to create unforgettable characters. In *Bleak House*, the reader always sees Jo with his broom. Jo is so simple and pure that he only knows that lies are lies and it is necessary to be grateful to the person who does something good for him. Jo always sweeps the marble steps of the church and those of Mr Krook's grave, who has given him some money in the street. As a sign of gratitude, Jo cleans the steps of his grave very often. (BH:272). The objects in Mrs Badger's house contribute to her characterization. Mrs Badger gets married three times. Two portraits of her diseased husbands are on the wall. The first is Swosser, a captain in the Royal Navy. The second is Professor Dino, a famous man in Europe. To keep Dickens's style, Mrs Badger is surrounded in the drawing-room by various objects, indicative of her painting a little, playing the piano a little, playing the guitar a little, playing the harp a little, singing a little, working a little, reading a little, writing poetry a little, and botanizing a little. She is a lady of fifty, youthfully dressed and of a very fine complexion. If the writer adds, to the little list of her accomplishments, that she roughed a little, the narrator does not mean that there is any harm in it.(BH:224).

Moreover, wheel chairs are also used in the same manner. In *Little Dorrit*, Mrs Clennam sits in her wheel-chair because she becomes a disabled woman. Whenever someone wants to speak with her, he must push her chair towards the table in the sitting room. Mrs Clennam also keeps a stool beside the table for the person to speak with her. It becomes usual to push her chair to the table in the house. Her step son, Mr Arthur Clennam pushes her chair to the table when he wants to have a special talk with her. (LD:745). In *Great Expectations*, Miss Havisham holds a wheel chair in Satis house. Miss Havisham sits in her chair when Pip comes there. She first makes her exercise for her joints walking in the rooms resting on Pip's shoulder. When she gets tired, Miss Havisham sits in the chair and Pip pushes her wheel chair through all the dark rooms of Satis House.(GE:104)

While creating a particular character, Dickens maintains a striking perspective naturally attaching importance to the obvious typical details. A close relationship is obtained between perspective and typology. According to Lukas (1969:64), it is not a coincidence that such writers as Balzac, Stendhal, and especially Tolstoy and Dickens have created typical and universal characters. Only great realist novelists are able to comprehend different actions and new directions in a historical process and reflect them precisely. Great writers recognize new directions in which human behavior forms, existing types develop and newer types emerge. In addition, Lukas (1969:108) also discusses the novel techniques which reflect society within and without. Many realist writers use these techniques and both of them may be put into practice in the same work. As said by Lukas, Dickens sets the best example for these methods. Dickens examines aristocratic and noble people from the outside, common people from inside. Dickens is an illuminative writer in the social background of these events. Every novelist tends to reflect from inside the life of the society in which he lives. He will work on the characterization of a representative character for the other social classes from outside.

On the other hand, Dickens creates hundreds of characters to populate a small town. The characters in his novels are so crowded that it is rather difficult to count all of them. Unforgettable men and women in literature, most characters diffuse into the daily routines and language of English people with their specific vivacity. They are diverse and comic but equally entertaining creatures. According to Zweig (1949:235), Dickens creates many kinds of individuals with traits as if he took their photographs. They have unusual occupations, and plunge into unusual adventures. No matter how crowded they are, none of them are similar to one another. The personality of each character is described from the obvious traits to the utmost details. Almost each of them represent an existing and living individuality, rather than remaining a human outline and rough draft. Seen though the comic perspective of an exceptional novelist, the characters are depicted as they are in reality, rather than in isolation.

More importantly, Dickens has his character act in accordance with the expected persona in the situation into which he was placed. In psychology, persona is defined as the mask that an individual ought to wear in compliance with the social expectations. An individual frequently possesses some tendencies to behave in a proper way as is expected of him, to meet the educational and social expectations in life, to develop certain behaviors suitable to the established social traditions and norms. G. C. Jung is the first to use the concept of *persona*. According to Jung, individuals come into interaction and keep the external relations with the society through 'persona'. Dickens places most of the characters in different situations in his novels and reflects their

personas in various actions and occupations. Through their personas, characters inevitably reveal their inner world and deeper personalities. Sucksmith (1970:46) stresses this point:

Often Dickens represents the inner life of a character through the activity of the persona, a process which is not only psychologically accurate but typical of the way most people do express an inner life of which they are unconscious.

Action is a sound and safe way to reveal and develop a character. Dickens therefore shows the actions of his characters. He describes their mannerisms, their reactions, and their behaviors towards other characters. Full and round characters are those that develop with their actions. In *Hard Times*, almost all characters are round since they develop with their actions. Mr Gradgrind is a serious utilitarian character. However, a great change is observed in his character when he gets the result of his philosophy. After Lousia has explained her unhappiness in her marriage, Mr Gradgrind changes drastically; he makes himself responsible for her sorrow. His suspicion about his system grows comprehensive to include the past, the present, and the future. He feels overwhelmed. Mr Gradgrind thinks that the grounds on which he stands have ceased to be solid under his feet. He is stunned by the discovery that his daughter is not pleased with her matrimony and his well-educated son is a disgraceful burglar. With a freezing frustration, he later realizes the truth. He has administered his hard system to his children. He bears the responsibility for their failures though he meant to bring them up properly.

Mr Gradgrind's sympathetic action in Sissy's case makes his well wishing personality by far clearer. Together with Mr Bounderby, he goes to the circus to meet Mr Jupe. Sissy will not be admitted at his school any more. Mr Gradgrind learns that Mr Jupe has gone away lest he should be a disgrace to his daughter because of the recent failures in his job. Circus people have no expectation about his return. In the new circumstances, Mr Gradgrind makes a different proposal regarding her education. He expresses his new decision to take charge of Sissy at his private school again. Accepting his suggestion, Cecilia goes to Stone Lodge to get some practical education. Mr Gradgrind makes an effective effort to send Tom, his son, abroad as he has learned about the theft in the bank. As a result, Tom will not be punished for his crime. In the circus scene, Mr Gradgrind implores Bitzer, his graduate student, to let his son go. But for the change in his personality, he would have no mercy for his son and let him suffer for his crime in prison. All these well-meaning actions and conduct make Mr Gradgrind a round and full character.

Dickens creates Cecilia Jupe as a symbol of goodness. Showing her grateful action, Dickens depicts her as a compassionate and considerate girl. Always assistant to Mrs Gradgrind in the housework, Cecilia tenderly looks after her little daughter Jane. Cecilia changes the atmosphere of this hard-disciplined house into a loving and affectionate home. Helpless and miserable with her marriage, Lousia comes back to the stone lodge. Cecilia always supports Lousia. Sucksmith (1970:125) asserts that "without a full appreciation of the sympathetic link between Sissy and Lousia, we cannot grasp either Lousia's character or the function of Sissy in the novel." Cecilia always protects Louisa when she is in trouble. Cecilia also goes to the hotel and tells Mr James Harthouse to leave the town. In addition, Cecilia becomes a consoling and comforting friend for Racheal when Stephen disappears. Stephen is not the culprit responsible for the bank robbery, which is clear from his last words to Mr Gradgrind. Tom is the only person responsible for the robbery. Making a plan, Cecilia advises Tom to go to the circus people, who will be willing to harbor him for her sake. But for her simple plan, Tom would be arrested. Her thoughtful action saves Tom from being punished for the robbery.

Racheal is also characterized with her actions. Anxious about his problems, Racheal sends Stephen a message and tells him to return Coketown. The workers begin to suspect Stephen of the bank robbery. She strives to prove that Stephen is an honest and respectable man. She requests that Lousia should make an explanation about her visit to Stephen's house. During her visit, Lousia offers Stephen Blackpool a large sum of money to help him. Stephen accepts her offer only as a debt and takes two pounds for his fare.

Moreover, Mr Bounderby is developed with his rough and practical manners. He is a self-made humbug. Dragging by the collar, Mrs Sparsit brings his real mother, Mrs Pegler to his mansion. A group of curious people gathers in his dining room. At the sight of this uninvited party, Mr Bounderby becomes confounded rather than hospitable. He shouts at Mrs Sparsit for her meddling into his private life. He shows the door to the people, and orders them to go away immediately. There follows a conversation about the cruelty to her son between Mr Gradgrind and Mrs Pegler, Mr Bounderby's real mother. Her responses to all the questions clarify her son's deceptive conduct. Additionally, Mr Bounderby is always characterized with his rough and arrogant behavior. His conduct is also violent and careless when he looks for Lousia, his young wife in Stone Lodge. Such are his manners in the circus, where he and Mr Gradgrind have paid a quick visit to inform them that they do not want Cecilia at the school.

Mrs Sparsit's actions are not different from those of her boss, Mr Bounderby. She drags Mrs Pegler to make an explanation about Stephen's whereabouts, for Mrs Pegler was seen with Stephen Blackpool in front of Mr Bounderby's house. Mrs Sparsit is jealous of Lousia. Sparsit imagines a staircase, from the steps of which Lousia goes lower and lower in her friendship with Mr James Harthouse. For this reason, Mrs Sparsit always wishes Lousia to make a scandalous mistake and bring disgrace to the reputation of her husband. Watching her relationship with Mr Harthouse, she always pursues Lousia. Mrs Sparsit keeps an unrelenting watch on her in the country house. She chases Lousia across the entire road dividing Coketown from the country house. Mrs Sparsit maintains a cat-like observation of Lousia, through her husband, through her brother, through James Harthouse, and through the outside of letter and packets. Mrs Sparsit also uses Bitzer as a spy in the bank. Often seated with her iron needlework at the window, Mrs Sparsit acts as a guardian over the bank. To reveal and develop their persona in most cases, Dickens uses the idiosyncratic actions and conduct of all these characters in *Hard Times*.

CONCLUSION

Charles Dickens is a successful novelist in characterization. In spite of the sweeping assertions over his characters, many memorable characters are created through his excellent genius and warm heart in English literature. Because he has unique talent with characterization, many readers all over the world believe that his characters are interesting enough. They can easily count several of his characters when questioned. It is not a sheer coincidence that various readers still know his characters very well. Many readers are able to remember them due to his interesting creation. In contrast to some views of the critics, Dickens must have an unusual characterization technique. Otherwise, most readers would have already forgotten all of his characters. A number of his characters seem so flat and simple as to be explained in a few words. However, an unnoticed aspect of his mastery may emerge when his characters are thoroughly examined.

The suggestion of some critics is partly true that Dickens's characters have no inner life. Many of them do not have inner life because they do not need to in the general artistic structure of the novels. For my part, critics must have a clearer conscience and a truer perception. Dickens is simply a novelist, not God. They had better be more merciful, more reliable, and more precise in their criticism. One of the things they often overlook is that Dickens creates character through their action, where they are seen in interaction, transaction, and not simply with a physical description in a flash. Proper or improper by the norms of Victorian society, most characters come alive with their usual actions, reflecting their inner world.

Dickens creates many memorable characters in his novels and makes them equally credible. In this regard, the reader should decide on the credibility and the vitality of his characterization on safer grounds. When postulating a fictional world, Dickens bestows such compound personal traits as may be missed at first glance to stress the individuality of a character. Dickens especially shows the choices, habits, inclinations, consciousness, intelligence, and sentimentality of almost each significant character in the story. Precise information about these points is frequently influential to understand accurately the identity and social image of a character. Furthermore, Dickens uses the thoughts of a character on specific subjects. The thoughts such characters intensify the depth and dimension. Without some thought, these characters would seem like a dummy model. They have certain thoughts, ideology, and prejudices. Their thoughts are revealed in discussions, in materials and in flashbacks. To give his due rights, Dickens shows the thought and the reasoning processes of his characters when dictated by the structure of the novel.

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